



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

FEBRUARY 1988

SUMMER '88: FLIRTY & FLORAL

MENSWEAR COLORS: SPRING/SUMMER 1989

The overall direction of color for the menswear market is one of contrast combinations as well as tonal mixes. Two bright ranges exist-- one traditional, the other, vibrant Pop brights. Neutrals continue with two options in ongoing khaki, while pure white remains the important basic. Darks continue for the sophisticated, better customer, both traditional and contemporary. Navy is a key base color. Modified midtones are important for volume sportswear separates; chalky pastels are used not only for topweights but also for activewear, bottomweights and outerwear classifications.

Traditional Brights: Clear and crisp...poppy red, sun yellow, turquoise, lime green, orange squash and iris. Sun yellow, lime and orange squash are new shades for piece dyes, pattern accents, color-blocked garments and conversational prints. They may be contrasted with white or city darks for a traditional look or mixed with Pop brights for new contemporary shirt designs.

Essential Neutrals: Flax, sand, cloud, swamp, stone green. Flax and sand are important options in the khaki range. Cloud continues as a solid and base color for stripes and prints. Swamp and stone green are the deeper neutrals for sophisticated ensemble dressing and urban sportswear. The range is perfect for outerwear, top and bottomweight separates and active streetwear sport clothes. The colors work well together in subtle contrast for classic menswear yarn-dyes and may be used with midtones or the pastels for important tonal relationships.

City Darks: Marine navy, nickel grey, peanut brown, breen, sangria wine and cappuccino. Sophisticated but softer in value, they are ideal for tailored separates in easy, drapable twills, poplin and fine gauge knits. Marine navy is a strong replacement for black; nickel is the integral grey; cappuccino works well as a dark neutral. Peanut brown, breen and sangria are subtle darks used primarily for accent and patterns. This range may be combined with the "essential neutrals"

in classic contrasts. They also combine with each other in new stripe patterns for topweight knits, in piece dyes, for silky acetate wovens, grounds for novelty wovens and knits, and rustic yarn effects accented with bright nubs, slubs and tweed looks.

Subtle Midtones: Sky, moss wildberry, melon, laurel, straw and barn red for all areas of casual sportswear. Sky and laurel are continuing hues; moss, wild berry, melon, straw and barn red are new options. These colors work well as solids in topweights, for denim, and in casual slacks or shorts. For a contemporary look, they can be paired tonally with the chalky pastels in woven or knit designs or contrasted with the Pop brights in fashion prints and jacquards.

Chalky pastels: Blush, fern, aqua tint, cream, dew and misty grey. Important for topweights and unconstructed separates, as well as shorts and windjammers, casual sportswear knits, fleecy separates and activewear. Traditional colors of blush, fern and aqua tint lead; with new emphasis on cream, dew and misty grey. The range may be used as subtle contrast shades with midtones or neutrals and mix with both bright groups for the more contemporary customer.

Pop Brights: Pacific blue, citrus, hibiscus, kiwi and orange flame. Saturated shades for the younger market in active separates and beachwear. Pacific blue, citrus, hibiscus, kiwi and orange flame work well as solids or as touches of color for trims, ensemble designs, or print accents. For a forward mood, they combine with each other in bicycle and surf separates or fleece and knit tops and bottoms. They are also good for all-over prints, for contemporary woven shirts and lightly glazed beach shorts and jackets. The colors can be incorporated with the traditional brights to create unusual contrasts or mix with the midtones for classics.

SUMMER BARENESS: FUN & FLIRTY

Spring's silhouettes sashay towards Summer with ease, confidence and a touch of whimsy. Bodies are looser without sacrificing sexiness, while short skirts and bareness are already becoming best sellers. Skirt lengths couldn't get much higher, but they do get more flirty-- not as skin-tight. Favorites for the season: the midriff or bandeau (often under a matching top); and the classic Summer sundress (in this case, classic doesn't mean conservative). Pants are cut wide, while shorts continue their popularity, even in the boardroom!

A Short Approach: "City-smart" and "the classic length" are the most relevant terms describing the new "walking suit". No longer just for hiking or beachwear, Summer shorts accomplish much more. Simply tailored, they can go to work: CATHY HARDWICK's classic walking short matches a double-breasted jacket, both in cotton twill, black or white. LIZ CLAIBORNE tops her rayon, pleated shorts with a white cotton sweater and taupe rayon blazer. As short length gets higher, the cut usually gets fuller, often becoming a culotte or "skort" (shorts resembling

skirts). DANA BUCHMAN pairs a black, white and grey silk blazer with matching culottes and red silk tank.

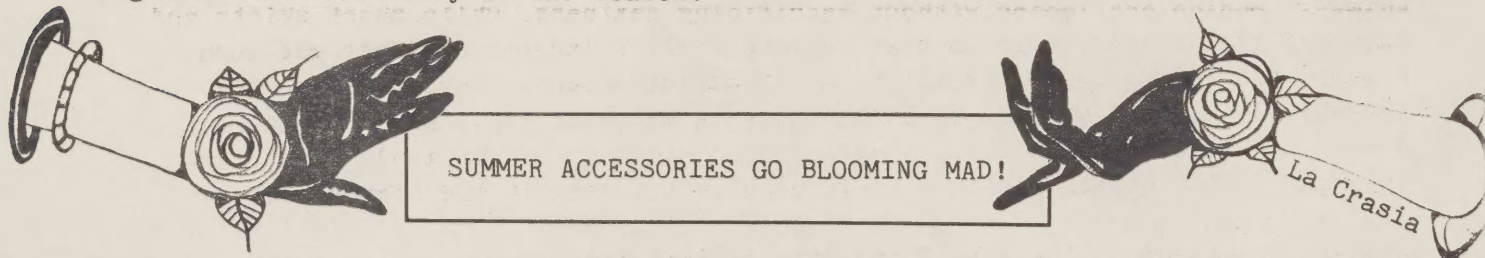
Summer shades tone down the neon brights of Spring, with more of a sherbet appeal: watermelon pink, kiwi green, lemon yellow and orange orange. Mixing looks great with shades of lavender, purple and turquoise. Black and white, strongest when alone, as are the pale neutrals and desert pastels.

Bras, Bustiers & Bandeaux: As long as there's lots of shoulder and an occasional cover-up, these three are everywhere. Cropped, barely-there tops look great over the season's wide pants. A sleeveless midriff over a triple-elasticized palazzo pant, is by MICHAEL LEVA-- in black, white, lilac or powder blue, cotton/Lycra. JOAN VASS USA shows a wide-striped, cropped tee over pajama pants, both in 100% combed cotton jersey. Flirtatiousness is the key in keeping with the Summer spirit. GORDON HENDERSON teams a ruffled-front bra and skirt in madras plaid; while MICHAEL SEROY uses a red and white floral print for his button-down bustier and matching skirt.

Prints are important this season, the most popular being plaids, floral and island. Fabrics look best pure, in 100% cotton or silk: poplin, twill, jersey or chiffon. Some Lycra here and there; and rayon returns in popularity with a lightness in weight and ease of care.

Addressing the Dress: Bareness abounds in Summer's dresses, plunging low in the neck and high in the thigh. Shapes are round and soft, curving into the body or fit and flared with gored or pleated skirts. PATRICIA CLYNE offers both bodies with a sleeveless, close-fitting sheath or scooped-neck, gored skirt-dress, both in pink, tangerine, black or white matte jersey. CARMELO POMODORO uses cotton/Lycra twill for his sleeveless, chemise with sweetheart neckline.

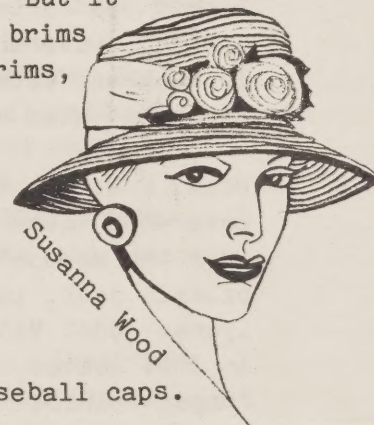
Summer is known as a celebration of life-- a freedom in spirit that escapes "the real world" and focuses on frivolity and fantasy. Putting aside such issues as the stock market or the elections, this season's designs spell f-u-n. With short skirts, walking suits and bustiers galore, designers have captured that lighthearted creativity of the season.



Having sprouted up on the European runways, a garden full of petals transcends the Atlantic and take roots in the states. For Summer '88, flowers and floral motifs burst forth on strong classic accessory designs. Hats make a comeback with the perennial Summer straw in the lead and a jolt of Lacroix-inspired zaniness. Eyewear comes through with sporty bright colors and new abbreviated shapes. While gloves and scarves complete the look with that oh-so-sought-after femininity. Two basic themes prevail: "nostalgia", utilizing soft pastels and neutrals; and, in contrast,

the "minimalist" theme, architecturally-inspired, boasts sleek lines. Often, the two themes meet, for a modern eclectic feeling.

Hats emerge as the biggest news of the season. Not since the days of Jackie Kennedy, has so much attention been given to the little chapeau. But it doesn't have to be little any longer. As a matter of fact, wide brims are in. MADCAPS offers a variety of "cartwheels" with 7½ inch brims, in fine Milan straw. For the sophisticate, sewn lacquer straw creates a bold crisp look, with a smaller brim in black and red stripes. At SHOWROOM SEVEN, romance abounds: SUSANNA WOOD, who harvests her straw from the ocean once a year, creates an unassuming cloche with pastel band and multi-colored tea roses along the crown; JAMES COVIELLO's pale green "school girl hat" has that same romantic feel, with beige antique flowers in silk; and for a sportier twist, GENIUS DILETTANTE MILLINWEAR uses a group of flowers on the crown of his brightly-colored straw, baseball caps.



While the top of the head gets lush, the tip of the nose stays spare. Eyewear for Summer focuses on graphic and compact frames. Flat tops are most popular featuring accents in metal and horn; or patterns, such as houndstooth, cracked marble and geometric. ALAIN MIKLI shows a rimless pair with silver accents. Matte finishes are on the rise, most popular in subtle black or grey; while bright colors become "mood indicators". RIVIERA has a vast selection in a spectrum of nylon frames.

Gloves also prefer the minimalist appeal, but have a tendency to "get out of hand." Short is better, and comes in a variety of brights, stripes and dots --bows, ribbons and buttons attached. Open crochet is light and feminine: CAROLINA AMATO buttons her crochet cotton gloves with black and white glen plaid cuffs. Pink or red roses adorn the cuffs at LA CRASIA, in black or white, 100% silk open crochet. Egyptian cotton is also popular for Summer, but the real drama comes in black stretch satin with a fuschia rose in steam curled velvet.

Scarves are bigger and wider with more versatility than ever before. From sashes to turbans, sarongs and stoles, the creativity never ends. Femininity and romance is the basic flavor: HIROKO for DOZO handscreens 100% silk or cotton lawn in her 36" square "wildflower" design, in tones of pink, peach, mint and seafoam, at COLOR DESIGN SOLUTIONS. Printed rayon successfully enters the market, and OSCAR DE LA RENTA weaves it into a fringed oblong in muted, earth tones. SALDARINI & SALDARINI add a touch of romance with an English provincial print in flesh tones and muted blues, crepe de chine.

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PUBLISHER: Ruth Finley, FASHION CALENDAR

EDITORS: Deborah Brumfield & Maria Carzis

CONTRIBUTORS: Eleanor Mutarelli, Milan

Constance Crompton, N.Y.

Lee Slaughter, N.Y. & Paris

Ester Berkovits, Illustrator

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